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77.G.

Catalogue of Etched and Engraved Portraits by William Strang, A.R.A.

1917

At the Gallery of
Messrs. T. & R. Annan & Sons
518 Sauchiehall Street
From 7th till 31st March

JOHN ANNAN
J. CRAIG ANNAN

13. XI. 1917

ETCHED AND ENGRAVED PORTRAITS

BY

WILLIAM STRANG, A.R.A.

SOME fourscore etched and engraved portraits stand to Mr. Strang's credit; and though this is but a fraction of the number of the portraits he has drawn and painted, and represents only about a seventh part of his work as an etcher, it is a fine record, sufficing of itself for fame. Mr. Strang has exercised his gift on every sort of subject, and has been particularly inventive in imaginative composition; but he has never been long absent from portraiture. There are few years from 1883 to the present time, which have not at least one or two portraits among their record of etched work. And of all the artist's plates the portraits are probably those about which there will be least difference of judgment. However they be rated in comparison with his compositions and landscapes, or with the portraits of other etchers, all will feel and none deny their sincerity, dignity, and strength.

Mr. Strang is one of those artists who are continually developing, who never stands still. And looking over this series of portraits one perceives a gradual growth in breadth, authority, and freedom. Already in 1883 the *Seymour Haden* shows admirable characterization and a master's hand. But the portraits of this early period, firm and vigorous as they are, seem now a little dry and diffident or over-modelled, compared with the larger simplicty of such plates as the *Stevenson* of 1893 or the *William Sharp* of 1896, still more beside the splendid force and richness of

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the *Emery Walker* and *F. Goulding* of 1906 and some still later portraits. Like Rembrandt, Mr. Strang's later work shows an increasing use of dry-point: but with Rembrandt's portraits the dry-point is mostly used to enrich an etched foundation, whereas Mr. Strang prefers as a rule to use either one method or the other, and not to mix them. With the dry-point he gets an added delicacy and subtlety of modelling, but he always retains a native severity of style, interesting to contrast with the use of the same instrument by Whistler to get a painter's effect and equivalent of colour. Mr. Strang very rarely gives a dramatic air to his portraits, or sets his subjects in a surrounding of accessories. The portrait group of shipbuilders (1893) is quite exceptional in its complete realization. But just because he relies so little on anything like adventitious picturesqueness and flourish, and lets the subject speak for itself, Mr. Strang's etched portraits stand like Van Dyck's, for models in their kind and will take their place among the classics. But with all the consistency of style, there is no lack of variety, either of design or technique. Dry-point predominates in the later portraits, but we also find occassional plates especially of recent years, which are done with the graver. The *D. S. MacColl* of 1908 is a splendid example of Mr. Strang's use of this instrument, which suits his genius so well. One has to go back to Dürer and Beham and Lucas van Leyden for original portraiture with the graver, a tool which since the sixteenth-century artists other than professional engravers have so rarely had the courage to master or attempt. Mr. Strang, we hope, has many years of work still before him, and we may be confident that he will go forward and not back. But whatever masterpieces await us in the future, how satisfying, how strong in living character as in style, is the gallery of portraits that we know already.

LAURENCE BINYON.

Catalogue

1	Henry Buckley	6 Guineas
2	Lord Tennyson	6 „
3	Walter Brock	8 „
4	Portrait of Peter D. Strang	4½ „
5	The Etcher	5 „
6	C. Newton Robinson	3½ „
7	Mrs. Macgregor	5 „
8	Robert Bridges	5 „
9	J. Bevill Fortescue	8 „
10	Thomas Hardy	3½ „
11	Man with Cloak	4 „
12	Lord Cromer	4 „
13	C. Desclayes	4 „
14	Rt. Hon. Lord Buxton	10 „
15	Rt. Hon. Walter Runciman	10 „
16	Sketch of Legros	4 „
17	Cosmo Monkhouse	5 „
18	Rudyard Kipling	12 „

19	Nancy Strang	10 Guineas
20	Laurence Binyon	6 „
21	Sir Henry Newbolt	5 „
22	Mrs. M'Ausland	4 „
23	Father Delaney	7 „
24	Hans Richter	12 „
25	Prof. Hans W. Singer	4 „
26	Mrs. Thomson	10 „
27	Sir Charles Dilke	10 „
28	Herr Von Seidlitz	4 „
29	Man Etching	4 „
30	Man Standing	3½ „
31	Sir William Drake	3½ „
32	Reginald Cripps	3½ „
33	Sir H. Rider Haggard	8 „
34	Sir George Frampton	8 „
35	Frederick Goulding	10 „
36	William Strang, 1891	4½ „
37	J. E. Christie	8 „
38	The Schoolmaster	8 „
39	A. Legros	4 „

40	Thomas Hardy	8 Guineas
41	Bernard Shaw	8 „
42	William Strang, 1910	4 „
43	Sir Charles Holroyd	8 „
44.	Emery Walker	8 „
45	William Strang, 1885	4½ „
46	David R. Strang	3½ „
47	E. T. Bull	5 „
48	Rouge-Croix Pursuivant	5 „
49	Lady Knitting	4 „
50	C. J. Knowles	6 „
51	E. R. Mullins	4 „
52	The Philosopher—Mr. Cochrane	5 „
53	J. Craig Annan	5 „
54	R. B. Cunninghame-Graham	6 „
55	Dr. Garnett	4½ „
56	J. B. Clark	4½ „
57	Robert Louis Stevenson	6 „
58	D. S. MacColl	10 „
59	Dr. Joachim	10 „
60	Austin Dobson	4 „

61	The Fez	4½ Guineas
62	Rt. Hon. Joseph Chamberlain	9 „
63	The Earl Ferrars	7 „
64	General Sir Ian Hamilton	5 „
65	J. B. Clark	4 „
66	Ernest Sichel	4 „
67	William Wright	10 „
68	William Sharp	6 „
69	Frederick Harrison	12 „
70	J. B. Clark	4½ „
71	Sir Francis Seymour Haden	8 „
72	A Holbein Lady	3 „
73	W. H. May	5 „
74	Hon. John Fortescue	5 „
75	John Masefield	9 „
76	Earl Beauchamp	8 „

Dean & Dalby, 33 Dundas Street, Glasgow.